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RON CARTER

BASS LINES

exactly as recorded

Transcribed from Volume 15
PAYIN' DUES record
of Jamey Aebersold's
play-a-long series

Transcribed by SONNY STEPHENS; Edited by JAMEY AEBERSOLD & GLENN FISHER

\$4.95 in USA





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INTRODUCTION

These transcriptions from PAYIN' DUES, Volume 15 of the New Approach to Jazz Improvisation series, is the second book of bass lines by Ron Carter. Both books deal with chord progressions of standard-type tunes, but whereas in Volume 6 ALL BIRD Carter deliberately tried to play lines as a bassist of Charlie Parker's era might, he has remained true to himself on the PAYIN' DUES album.

Carter's early musical background was classical. He took up the cello at age 10 and soon was part of a family quartet with three sisters playing violin, viola and piano. At age 17 he switched to bass and six months later received a full scholarship to the Eastman School of Music. While at Eastman he became the first black member of the Eastman-Rochester Symphony Orchestra. After graduating in 1959 he moved to New York and soon began getting recognition as a jazz bassist. In 1963 he began a five-year stay with Miles Davis as part of the rhythm section that also included pianist Herbie Hancock and drummer Tony Williams. Although Carter returned to freelancing in 1968, since the mid-seventies he has been often reunited with Hancock and Williams on record and in concert under such names as "The Great Jazz Trio," or with the addition of such horn players as Freddie Hubbard, Wayne Shorter, or Wynton and Branford Marsalis as "VSOP." Carter has also led his own groups, most notably on piccolo bass with a quartet including bassist Buster Williams.

Most of the introductory remarks in the first Ron Carter Bass Lines book also apply to this one. Carter is in the mainstream of the great jazz bass tradition that includes Jimmy Blanton, Oscar Pettiford, Ray Brown and others. Although Carter has proven countless times over his long career that he is a fine soloist, it is his skill and versatility as an accompanist that we are concerned with here—a role in which he has few peers. The lines played by Carter on Volume 15 PAYIN DUES and transcribed in this book are models of good jazz rhythm bass playing.

Phil Bailey, 1983

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Another Yew

SIDE 1, TRACK 1

J=164 (slow)

1 Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb (C-)

F7 F- Bb7

Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb F7 (F#0)

Eb F- G- C7 F- Bb7 Eb (Bb7)

2 Eb D ϕ G7+9

C- Bb- Eb7

1

Ab Db7 Eb (C-)

F7 F- Bb7

Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb F7 (F#0)

Eb F- G- C7 F- Bb7 Eb (Bb7)

3 Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb (C-)

F7 F- Bb7

Eb D ϕ G7+9

C- Bb- Eb7

2

Ab Db7 Eb F7 (F#0)
 Eb F- G- C7 F- Bb7 Eb Bb7
 4 Eb Dø G7+9
 C- Bb- Eb7
 Ab Db7 Eb (C-)
 F7 F- Bb7
 Eb Dø G7+9
 C- Bb- Eb7
 Ab Db7 Eb F7 (F#0)
 Eb F- G- C7 F- Bb7 Eb (Bb7)
 5 Eb Dø G7+9
 C- Bb- Eb7

Ab Db7 Eb (C-)
 F7 F- Bb7
 Eb Dø G7+9
 C- Bb- Eb7
 Ab Db7 Eb F7 (F#0)
 Eb F- G- C7 F- Bb7 Eb (Bb7)
 6 Eb

Stella

Side 1, Track 2

1

E- A7 C- F7

F- Bb7 Eb Ab7

Bb Eø A7+9 D- G- C7

F G- C7 Aø D7

G7+ C-

Eb- Eb- Ab7 Bb

Eø A7+9 Dø G7+9

Cø F7+9 Bb

2

E- A7 C- F7

F- Bb7 Eb Ab7

Bb Eø D G- C7

3

F G- C7 Aø D7

G7+ C-

Eb- Eb- Ab7 Bb

Eø A7+9 Dø G7+9

Cø F7+9 Bb

3

E- A7 C- F7

F- Bb7 Eb Ab7

Bb Eø A7 D- G- C7

F G- C7 Aø D7

G7+ C-

Eb- Eb- Ab7 Bb

Eø A7+9 Dø G7+9

C $\emptyset$ F7+9 B $\flat$
 4 E- A7 C- F7
 F- B $\flat$ 7 E $\flat$ A $\flat$ 7
 B $\flat$ E $\emptyset$ A7+9 D- G- C7
 F G- C7 A $\emptyset$ D7
 G7+ C-
 E $\flat$ - E $\flat$ - A $\flat$ 7 B $\flat$
 E $\emptyset$ A7+9 D $\emptyset$ G7+9
 C $\emptyset$ F7+9 B $\flat$
 5 E- A7 C- F7
 F- B $\flat$ 7 E $\flat$ A $\flat$ 7
 B $\flat$ E $\emptyset$ A7+9 D- G- C7

F G- C7 A $\emptyset$ D7
 G7+ C-
 E $\flat$ - E $\flat$ - A $\flat$ 7 B $\flat$
 E $\emptyset$ A7+9 D $\emptyset$ G7+9
 C $\emptyset$ F7+9 B $\flat$
 6 E- A7 C- F7
 F- B $\flat$ 7 E $\flat$ A $\flat$ 7
 B $\flat$ E $\emptyset$ A7+9 D- G- C7
 F G- C7 A $\emptyset$ D7
 G7+ C- E $\flat$ -
 E $\flat$ - A $\flat$ 7 B $\flat$ E $\emptyset$ A7+9
 D $\emptyset$ G7+9 C $\emptyset$ F7+9 A $\flat$ A B $\flat$

Flesh & Spirit

Side 1, Track 3

1

Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Ab7 Db Bb7b9 (D°)
 Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Db E- A7
 D E- F#- G- F#- B7 E- A7 D
 D- G7+9 C A7b9 D- G7 C7 B7 Bb7 Bb7b9
 Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Ab7 Db Bb7b9 (D°)

Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Ab7 Db Bb7b9 (D°)
 Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Ab7 Db E- A7
 D E- F#- G- F#- B7 E- A7 D
 D- G7+9 C A7b9 D- G7 C7 B7 Bb7 Bb7b9
 Eb- Bb7b9 Eb- Ab7b9 Db Gb7 F- Bb7b9
 Eb- Eb-/Db C# F7+9 Bb- Eb- Ab7 Db Bb7b9 (D°)
 R.T.

What Is This?

Side 1, Track 4

1 $C7+9$
 $C7b9$

F^-

$D\phi$ $G7+9$ C

$C7+9$
 $C7b9$ F^-

$D\phi$ $G7+9$ C

C^- $F7$ Bb

$Ab7$ $G7$

$C7+9$
 $C7b9$ F^-

$D\phi$ $G7+9$ C

2 $C7+9$
 $C7b9$

F^-

$D\phi$ $C7+9$ C

$C7+9$
 $C7b9$ F^-

$D\phi$ $G7+9$ C

C^- $F7$ Bb

$Ab7$ $G7$

$C7+9$
 $C7b9$ F^-

$D\phi$ $G7+9$ C

3 $C7+9$
 $C7b9$

F^-

$D\phi$ $C7+9$ C

C7+9
 C7b9

F-

D♭

G7+9

C

C-

F7

B♭

A♭7

G7

C7+9
 C7b9

F-

D♭

G7+9

C

4

C7+9
 C7b9

F-

D♭

G7+9

C

C7+9
 C7b9

F-

D♭

G7+9

C

The image displays a page of musical notation for a piano piece, consisting of ten staves. The notation includes various chords and melodic lines. The chords are labeled as follows:

- Staff 1: C-, F7, Bb, G7
- Staff 2: Ab7, G7
- Staff 3: C7+9, F7b9, F-
- Staff 4: Dø, G7+9, C
- Staff 5: 5 (3 AGAINST 4), C7+9, F7b9, F-
- Staff 6: Dø, G7+9, C
- Staff 7: C7+9, F7b9, F-
- Staff 8: Dø, G7+9, C
- Staff 9: C-, F7, Bb
- Staff 10: Ab7, G7

The notation also includes various melodic lines, including eighth and sixteenth notes, and rests. The piece is in a key with one flat (Bb) and a 4/4 time signature.

C7+9
 C7b9

F-

D ϕ

G7+9

C

6 C7+9
C7b9

F-

D ϕ

G7+9

C

C7+9
C7b9

F-

D ϕ

G7+9

C

C-

F7

Bb

Ab7

G7

C7+9
C7b9

F-

D ϕ

G7+9

C

rit.

Another Yew

SIDE 1, TRACK 5

$\text{♩} = 284$ (fast)

1 Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb (C-)

F7 F- Bb7

Eb D ϕ G7+9

C- Bb- Eb7

Ab Db7 Eb F7 (F#0)

Eb F- G- C7 F- Bb7 Eb (Bb7)

2 Eb D ϕ G7+9

C- Bb- Eb7

Musical score for the left page, featuring 12 staves of music. The key signature is one flat (Bb). The chords and their positions are as follows:
 Staff 1: Ab, Db7, Eb, Eb-
 Staff 2: F7, F-, Bb7
 Staff 3: Eb, Dø, G7+9
 Staff 4: C-, Bb-, Eb7
 Staff 5: Ab, Db7, Eb, F7 (F#0)
 Staff 6: Eb, F-, G-, C7, F-, Bb7, Eb (Bb7)
 Staff 7: [3] Eb, Dø, G7+9
 Staff 8: C-, Bb-, Eb7
 Staff 9: Ab, Db7, Eb, Eb-
 Staff 10: F7, F-, Bb7
 Staff 11: Eb, Dø, G7+9
 Staff 12: C-, Bb-, Eb7

Musical score for the right page, featuring 12 staves of music. The key signature is one flat (Bb). A circled '9' is in the top right corner. The chords and their positions are as follows:
 Staff 1: Ab, Db7, Eb, F7 (F#0)
 Staff 2: Eb, F-, G-, C7, F-, Bb7, Eb (Bb7)
 Staff 3: [4] Eb, Dø, G7+9
 Staff 4: C-, Bb-, Eb7
 Staff 5: Ab, Db7, Eb, Eb-
 Staff 6: F7, F-, Bb7
 Staff 7: Eb, Dø, G7+9
 Staff 8: C-, Bb-, Eb7
 Staff 9: Ab, Db7, Eb, F7 (F#0)
 Staff 10: Eb, F-, G-, C7, F-, Bb7, Eb (Bb7)
 Staff 11: [5] Eb, Dø, G7+9
 Staff 12: C-, Bb-, Eb7

10 A^b D^b7 E^b (C^-)
 $F7$ F^- B^b7
 E^b $D\emptyset$ $G7+9$
 C^- B^b- E^b7
 A^b D^b7 E^b $F7$ $(F\#o)$
 E^b F^- G^- $C7$ F^- B^b7 E^b (B^b7)
 6 E^b $D\emptyset$ $G7+9$
 C^- B^b- E^b7
 A^b D^b7 E^b (C^-)
 $F7$ F^- B^b7
 E^b $D\emptyset$ $G7+9$
 C^- B^b- E^b7

A^b D^b7 E^b $F7$ $(F\#o)$
 E^b F^- G^- $C7$ F^- B^b7 E^b (B^b7)
 7 E^b $D\emptyset$ $G7+9$
 C^- B^b- E^b7
 A^b D^b7 E^b (C^-)
 $F7$ F^- B^b7
 E^b $D\emptyset$ $G7+9$
 C^- B^b- E^b7
 A^b D^b7 E^b $F7$ $(F\#o)$
 E^b F^- G^- $C7$ F^- B^b7 E^b (B^b7)
 8 E^b $D\emptyset$ $G7+9$
 C^- B^b-

Musical score for the first system of "It's You!". The score consists of six staves. The first five staves contain a melody line with various accidentals and a series of chords written above them: A^b , D^b7 , E^b , (E^b-) , $F7$, $F-$, B^b7 , E^b , D^b , $G7+9$, $C-$, B^b- , E^b7 , A^b , D^b7 , E^b , $F7$, and $(F\#0)$. The sixth staff contains a bass line with chords: E^b , $F-$, $G-$, $C7$, $F-$, B^b7 , E^b , and a final chord marked with a circled 5.

It's You!

Side 2, Track 1

Musical score for the second system of "It's You!". The score consists of ten staves. The first nine staves contain a melody line with various accidentals and a series of chords written above them: $G-$, $C7$, F , $D7$, $G-$, $C7$, F , B^b- , E^b7 , A^b , $G7+9$, C , $D-$, $G7$, C , $A-$, $D7$, $G-$, $C7$, F , $D7$, $(B7)$, $(E7)$, $(A7)$, $(D7)$, $(G7)$, $(C7)$, $(F7)$, $(C-)$, $F7$, B^b , E^b7 , F , A^b- , D^b7 , $G-$, $C7$, F , $A-$, $D7$. The tenth staff contains a bass line with chords: $G-$, $C7$, F , and a final chord marked with a circled 5.

Musical score for the left page, measures 1-12. The score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with two staves. Chord symbols are written above the notes. Measure numbers 3 and 5 are indicated in boxes.

Measures 1-4: $Bb-$, $Eb7$, $A6$, $G7+9$.
 Measures 5-8: C , $D-$, $G7$, C , $A-$, $D7$.
 Measures 9-12: $G-$, $C7$, F , $D7$, $(B7)$.

Musical score for the right page, measures 13-24. The score continues from the left page, maintaining the same key and time signature. It consists of four systems, each with two staves. Chord symbols are written above the notes. Measure numbers 4 and 5 are indicated in boxes.

Measures 13-16: Bb , $Eb7$, F , $A6-$, $D67$.
 Measures 17-20: $G-$, $C7$, F , $A-$, $D7$.
 Measures 21-24: $G-$, $C7$, F , $D7$, $(B7)$.

Bb- Eb7 Ab G7+9
 C D- G7 C A- D7
 G- C7 F D7 (B7)
 G- C7 C- F7
 Bb Eb7 F Ab- Db7
 G- C7 F A- D7
 [6] G- C7 F D7
 G- C7 F D7
 Bb- Eb7 Ab G7+9
 C D- G7 C A- D7
 G- C7 F D7 (B7)
 G- C7 C- F7

Bb Eb7 F Ab- Db7
 G- C7 F A- D7
 [7] G- C7 F D7
 G- C7 F D7
 Bb- Eb7 Ab G7+9
 C D- G7 C A- D7
 G- C7 F D7 (B7)
 (F7) (A7) (D7) (G7) (C7) (F7) (C-) (F7)
 Bb Eb7 F Ab- Db7
 G- C7 F

You're The Song

Side 2, Track 2

1

Chord progression for the first system (measures 1-8):

- Measure 1: C
- Measure 2: E^b°
- Measure 3: D-
- Measure 4: G⁷
- Measure 5: C
- Measure 6: E^b°
- Measure 7: D-
- Measure 8: G⁷

Chord progression for the second system (measures 9-16):

- Measure 9: B^b7
- Measure 10: A⁷
- Measure 11: D-
- Measure 12: G⁷
- Measure 13: B^b7
- Measure 14: A⁷
- Measure 15: D⁷
- Measure 16: G⁷

Chord progression for the third system (measures 17-24):

- Measure 17: C
- Measure 18: E^b°
- Measure 19: D-
- Measure 20: G⁷
- Measure 21: C
- Measure 22: E^b°
- Measure 23: D-
- Measure 24: G⁷

Chord progression for the fourth system (measures 25-32):

- Measure 25: B^b7
- Measure 26: A⁷
- Measure 27: D-
- Measure 28: G⁷
- Measure 29: C
- Measure 30: F#°
- Measure 31: B⁷+9
- Measure 32: B⁷

Chord progression for the fifth system (measures 33-40):

- Measure 33: E
- Measure 34: F°
- Measure 35: F#-
- Measure 36: B⁷
- Measure 37: E
- Measure 38: B^b°
- Measure 39: E^b7+9
- Measure 40: B⁷

Chord progression for the sixth system (measures 41-48):

- Measure 41: A^b7
- Measure 42: A^b7
- Measure 43: D^b7
- Measure 44: G^b7
- Measure 45: B⁷
- Measure 46: C
- Measure 47: E^b°
- Measure 48: D-

Chord progression for the seventh system (measures 49-56):

- Measure 49: G⁷
- Measure 50: C
- Measure 51: E^b°
- Measure 52: D-
- Measure 53: G⁷
- Measure 54: B^b7
- Measure 55: A⁷
- Measure 56: D-

Chord progression for the eighth system (measures 57-64):

- Measure 57: (E-)
- Measure 58: A⁷
- Measure 59: D-
- Measure 60: G⁷
- Measure 61: C
- Measure 62: E^b°
- Measure 63: D-
- Measure 64: G⁷

Chord progression for the ninth system (measures 65-72):

- Measure 65: C
- Measure 66: E^b°
- Measure 67: D-
- Measure 68: G⁷
- Measure 69: B^b7
- Measure 70: A⁷
- Measure 71: D-
- Measure 72: G⁷

Chord progression for the tenth system (measures 73-80):

- Measure 73: B^b7
- Measure 74: A⁷
- Measure 75: D⁷
- Measure 76: G⁷
- Measure 77: C
- Measure 78: E^b°
- Measure 79: D-
- Measure 80: G⁷

Chord progression for the eleventh system (measures 81-88):

- Measure 81: C
- Measure 82: E^b°
- Measure 83: D-
- Measure 84: G⁷
- Measure 85: C
- Measure 86: E^b°
- Measure 87: D-
- Measure 88: G⁷

Musical score for the left page, featuring ten staves of music. The notation includes various chords and melodic lines. The chords are: Bb^7 , A^7 , D^- , G^7 , C , $F\#^0$, B^7+9 , E , F^0 , $F\#^-$, B^7 , Bb^0 , E^b7+9 , A^b7 , A^b/G , D^b7 , G^b7 , B^7 , C , E^b^0 , D^- , G^7 , G^- , C^7 , F , Bb^7 , C , (E^-) , A^7 , D^- , G^7 , C , E^b^0 , D^- , G^7 , $[3] C$, E^b^0 , D^- , G^7 , C , E^b^0 , D^- , G^7 .

Musical score for the right page, featuring ten staves of music. The notation includes various chords and melodic lines. The chords are: Bb^7 , A^7 , D^- , G^7 , Bb^7 , A^7 , D^7 , G^7 , C , E^b^0 , D^- , G^7 , C , E^b^0 , D^- , G^7 , Bb^7 , A^7 , D^- , G^7 , C , $F\#^0$, B^7+9 , E , F^0 , $F\#^-$, B^7 , E , Bb^0 , E^b7+9 , A^b- , A^b/G , D^b7 , G^b7 , B^7 , C , E^b^0 , D^- , G^7 , G^- , C^7 , F , Bb^7 .

Handwritten musical score for the left page, featuring 12 staves of music. The notation includes various chords and melodic lines. Chords are labeled above the staves: C, A7, D-, G7, Eb°, D-, G7, C, Eb°, D-, G7, Bb7, A7, D-, G7, Bb7, A7, D7, G7, C, Eb°, D-, G7, C, Eb°, D-, G7, Bb7, A7, D-, G7, C, F#°, B7+9, E, F°, F#-, B7, E, Bb°, Eb7+9.

Handwritten musical score for the right page, featuring 12 staves of music. The notation includes various chords and melodic lines. Chords are labeled above the staves: Ab-, Ab7/G, Db7, Gb7, B7, C, Eb°, D-, G7, G-, C7, F, Bb7, (E-), A7, D-, G7, C, Eb°, D-, G7, [5] C, Eb°, D-, G7, C, Eb°, D-, G7, Bb7, A7, D-, G7, Bb7, A7, D7, G7, C, Eb°, D-, G7, C, Eb°, D-, G7.

Musical score for page 18, measures 1-12. The score is written on six staves. Chord symbols are placed above the notes. The key signature has one sharp (F#).

Measures 1-4: A-, D7, G, F#-, B7+9, E, A-, D7+9.

Measures 5-8: G, G-, G-+5, G-6, G-+5, G-.

Measures 9-12: A-, D7, B-, E7+9, A-, G.

Measures 13-16: 2, G, G-, G-+5, G-6, G-+5, G-.

Measures 17-20: A-, D7, B-, E7+9, A-, D7, G, C-, F7, Bb, D-, G7+9.

Measures 21-24: C-, F7, Bb.

Musical score for page 18, measures 25-36. The score is written on six staves. Chord symbols are placed above the notes. The key signature has one sharp (F#).

Measures 25-28: A-, D7, G, F#-, B7+9, E, A-, D7+9.

Measures 29-32: G, G-, G-+5, G-6, G-+5, G-.

Measures 33-36: A-, D7, B-, E7+9, A-, D7, G, C-, F7, Bb, D-, G7+9.

Measures 37-40: 3, G, G-, G-+5, G-6, G-+5, G-.

Measures 41-44: A-, D7, B-, E7+9, A-, D7, G, C-, F7, Bb, D-, G7+9.

Measures 45-48: C-, F7, Bb.

Handwritten musical score on page 18, featuring ten staves of music with various chords and melodic lines. The chords are labeled as follows:

- Staff 1: A-, D7, G
- Staff 2: F#-, B7+9, E, A-, D7+9
- Staff 3: G
- Staff 4: G-, G-+5, G-6, G-+5, G-
- Staff 5: A-, D7, B-, E7+9
- Staff 6: A-, D7, G
- Staff 7: G
- Staff 8: G-, G-+5, G-6, G-+5, G-
- Staff 9: A-, D7, B-, E7+9
- Staff 10: A-, D7, G
- Staff 11: C-, F7, Bb, D-, G7+9
- Staff 12: C-, F7, Bb

Handwritten musical score on page 19, featuring ten staves of music with various chords and melodic lines. The chords are labeled as follows:

- Staff 1: A-, D7, G
- Staff 2: F#-, B7+9, E, A-, D7+9
- Staff 3: G
- Staff 4: G-, G-+5, G-6, G-+5
- Staff 5: A-, D7, B-, E7+9
- Staff 6: A-, D7, G
- Staff 7: G
- Staff 8: G-, G-+5, G-6, G-+5, G-
- Staff 9: A-, D7, B-, E7+9
- Staff 10: A-, D7, G
- Staff 11: C-, F7, Bb, D-, G7+9
- Staff 12: C-, F7, Bb

A circled number "5" is present at the beginning of the seventh staff.

Handwritten musical score on page 20, measures 1-12. The notation includes various chords and melodic lines.

Measures 1-4: Chords A-, D7, G, F#-, B7+9, E, A-, D7+9.

Measures 5-8: Chords G-, G-+5, G-6, G-+5, G-.

Measures 9-12: Chords A-, D7, B-, E7+9, A-, D7, G.

Measures 13-16: Chords G, G-, G-+5, G-6, G-+5, G-.

Measures 17-20: Chords A-, D7, B-, E7+9, A-, D7, G.

Measures 21-24: Chords C-, F7, Bb, D-, G7+9, C-, F7, Bb.

Handwritten musical score on page 20, measures 25-36. The notation includes various chords and melodic lines.

Measures 25-28: Chords A-, D7, G, F#-, B7+9, E, A-, D7+9.

Measures 29-32: Chords G, G-, G-+5, G-6, G-+5, G-.

Measures 33-36: Chords A-, D7, B-, E7+9, A-, D7, G.

Measures 37-40: Chords G, G-, G-+5, G-6, G-+5, G-.

Measures 41-44: Chords A-, D7, B-, E7+9, A-, D7, G.

Measures 45-48: Chords C-, F7, Bb, D-, G7+9, C-, F7, Bb.

A- D7 G F#- B7+9 E A- D7+9 G G- G-+5 G-6 G-+5 G- A- D7 B- E7+9 A- D7 G G- G-+5 G-6 G-+5 G- A- D7 B- E7+9 A- D7 G C- F7 Bb D- G7+9 C- F7 Bb D- G7+9

A- D7 G F#- B7+9 E A- D7+9 G G- G-+5 G-6 G-+5 G- A- D7 B- E7+9 A- D7 G

REPEAT LAST BAR OVER & OVER FOR ENDING.

Share-A-Key

Side 2, Track 4

1

Chord progression for the first system: Bb, F-, Bb7, Eb, Ab7, Bb, C7, C-, G7+9, C-, F7, Bb, F-, Bb7, Eb, Ab7, Bb, C7, C-, F7, Bb, C#-, F#7, B, B-, E7, A.

2

Chord progression for the second system: A-, D7, G, G-, C7, C-, F7, Bb, F-, Bb7, Eb, Ab7, Bb, C7, C-, F7, Bb, Bb7, Eb, Ab7, Bb, C7, C-, G7+9, C-, F7, Bb, F-, Bb7, Eb, Ab7.

Bb C7
 C- F7 Bb
 C#- F#7 B
 B- E7 A
 A- D7 G
 G- C7 C- F7
 Bb F- Bb7
 Eb Ab7
 Bb C7
 C- F7 Bb
 [3] Bb F- Bb7
 Eb Ab7

Bb C7
 C- G7+9 C-
 Bb F- Bb7
 Eb Ab7
 Bb C7
 C- F7 Bb
 C#- F#7 B
 B- E7 A
 A- D7 G
 G- C7 C- F7
 Bb F- Bb7
 Eb Ab7

Handwritten musical score for 24 measures, organized into two systems of four staves each. The notation includes various chords and melodic lines.

System 1 (Measures 1-8):

- Staff 1: Chords Bb and $C7$.
- Staff 2: Chords $C-$, $F7$, and Bb .
- Staff 3: Chords Bb and $F-$.
- Staff 4: Chords $E6$ and $Ab7$.

System 2 (Measures 9-16):

- Staff 1: Chords Bb and $C7$.
- Staff 2: Chords $C-$, $G7+9$, $C-$, and $F7$.
- Staff 3: Chords Bb and $F-$.
- Staff 4: Chords $E6$ and $Ab7$.

System 3 (Measures 17-24):

- Staff 1: Chords Bb and $C7$.
- Staff 2: Chords $C-$, $F7$, Bb , and $F\#7$.
- Staff 3: Chords $C\#-$ and B .
- Staff 4: Chords $B-$, $E7$, and A .

Handwritten musical score for 24 measures, organized into two systems of four staves each. The notation includes various chords and melodic lines.

System 1 (Measures 1-8):

- Staff 1: Chords $A-$, $D7$, and G .
- Staff 2: Chords $G-$, $C7$, $C-$, and $F7$.
- Staff 3: Chords Bb and $F-$.
- Staff 4: Chords $E6$ and $Ab7$.

System 2 (Measures 9-16):

- Staff 1: Chords Bb and $C7$.
- Staff 2: Chords $C-$, $F7$, and Bb .
- Staff 3: Chords Bb and $F-$.
- Staff 4: Chords $E6$ and $Ab7$.

System 3 (Measures 17-24):

- Staff 1: Chords Bb and $C7$.
- Staff 2: Chords $C-$, $G7+9$, $C-$, and $F7$.
- Staff 3: Chords Bb and $F-$.
- Staff 4: Chords $E6$ and $Ab7$.

